

NEW YORK WEEK

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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HYM CRINKLE'S FEUILLETON

The Question of Protection as Viewed by Hym Crinkle—Is the Actor a Workman or an Artist?—Underlying to Change People's Preferences by Science—Ability, not Nationality, the Public's Requirement—The Stage as Arena Where the Strongest Survives—The Playgoer's Point of View.

If you will permit me to say so, I think Mr. Louis Aldrich's scheme of prohibition in acting will meet with one or two obstacles that he doesn't anticipate.

That there is some justice in the protest against the large importation of English companies of third rate actors may be true, and reasons are always in order when properly made. Certainly it is quite allowable to criticize as bad taste the preference very often shown by a manager and by the public for an actor simply because he is English, and it is equally as bad taste to lead an actor because he is American. But when you come to decide whether English or American actors shall occupy our theatres you must remember that it is not the actors themselves, as individuals, who can decide, or have any right to decide, this question. It is the public, who are not impressed especially in actors' guises but are impressed in what they happen to prefer on the stage, that will decide the question. If they prefer an English to an American company of actors, how are you going to legislate against their taste, or what right have you as a guild or fraternity to so legislate?

The movement of the Actors' Order of Friendship only regarding the rights of the actor as a workman, somewhat oppressed by combinations, trusts, syndicates, foreign cheap labor, etc., etc., and puts itself on the plane of the shoemaker, the longshoreman and the work blaster, who, being weak in his individuality, naturally looks for strength in association and cooperation.

But all attempts to regulate or improve or benefit the actor from the industrial point of view must be abortive, because the conditions of his labor do not permit of any such regulation.

He is first of all the creature not of what ought to be the artistic or cultivated condition of the public mind, but of what is the condition of public taste. If the public desire Nat Goodwin and do not desire Louis Aldrich, the public will pay more for Goodwin than for Aldrich.

Now this may be all wrong from every point of view of national pride and the abiding in favor of the actor, but it would be the height of absurdity for the Aldrichs to seek legislation against the Goodwins and have a law passed that would compel people to prefer Aldrichs. Simply because nobody in our day undertakes to change people's preferences by statute.

I have a demonstrated conviction that to prefer an English company, if I please is one of my inalienable rights. As a matter of fact, I don't, or a rule. But I don't propose to turn my right to do as I please over to the Actors' Order of Friendship, or to ask Mr. Louis Aldrich about it.

The actor is a creature of public whim. He does what the public want him to do. Of course, no actor would expect the public to pay him for doing what they didn't want.

But just here rises up Mr. Louis Aldrich and, having declared that there is a prevailing preference for English actors, he proposes to fight it. Virtually he is saying: "You prefer English actors, but I am going to make you take what you don't prefer."

I think, perhaps, the talk about the "preference for English actors" is as childish as anything I ever heard. The great bulk of the public do not care a rap for the nationality of an actor so long as he can act. They are more interested in his talent than in his nationality.

What it does care for is variety. In a great city like this it rushes after novelty, new faces, new devices, new peculiarities, no matter where they come from. When the original Lydia Thompson troupe came here the town went wild over them. Then, as now, there was an envious row kicked up because they were British. But the fact that they were British had nothing whatever to do with their popularity. It rested wholly on the fact that wherever organized the troupe got together a very fine assortment of handsome and clever

women, the like of which had never been seen here.

Very much the same political scheme was written for and against Mr. Irving and his company. But the public took no sides on either side. It went to see if Mr. Irving was as good as represented, and if he had anything new to show us. It claimed the right to spend its money for whatever was best, no matter what part of the world it came from.

The calm good sense of the public is very apt to say that if any American will do the distinctive work for America, that Mr. Irving has done for the English stage, America will support him just as nobly as England supported Irving. And this is necessarily shown in the work of Mr. August Daly, Mr. Jefferson, Mr. Palmer and others.

But you must notice that as soon as a manager arrives at the distinction of Mr. Irving or Mr. Daly, he begins to look for an open market

most un-American conductor in the country. Ignored American music entirely, imported French ballet masters, and dropped into Gaiety.

The public coolly ignored the whole question of nationality, and insisted that the opera should be good, fresh, entertaining and comfortable, and as they were not it would not support the scheme on the ground of star-spangledness.

Perhaps Rosa was not an American, nor did she select her company in America, but she poured out English song for the people as it had never been poured out before, and from Maine to the Mississippi the people welcomed her gladly, while Clara Louise Kellogg appeared to the flag dearly from her love rock.

This reminds me that when it was suggested to Mr. Aldrich that this contract labor prohibition of his would strike at German and Italian opera, and Mr. Stanton rose up and

would no doubt meet with the same opposition of the Doctor House, which, who believe that sculpture and dancing ought to be interdicted by law.

In almost any case such legislative interference with the free commerce of art would result in just such a muddle as has resulted in New York from the license laws—a muddle in which no man ever knows from week to week whether he shall stand up and drink or sit down and drink without breaking the law, or whether, if strains of music are heard while he is drinking, he is not a candidate for the penitentiary.

Looked at broadly and liberally, acting is a free fight, in which the best man or woman wins. The attempt to brace up and back the weak fighters by outside aid will work only mischief to the art of the stage.

And this brings me to the main thought, which is that the attempt to furnish special

And what is the attempt to prevent competition but the attempt to hinder and hinder up the work?

That, of all things, is what the best friends of the stage do not want. It is not a hospital where we coddle the unfortunate, but an arena where the weak get killed. Every operator goes to it with a deep-grounded belief in the survival of the fittest. Every public journal keeps one column and trained eyes to watch for merit, not for organized industry and punctuality and patriotism. Every operator has to face the inevitable fact that while failure may be instant, ignominious and untimely, success is crowned with idleness and emolument.

No organization can alter this.

The triumph of an empirical scheme to protect that which cannot protect itself in an arena of talent would result in leading the stage with chartered incompetence. It is like making us drink camp-tea because it isn't star-spangled to patronize the Chinese bakes. But some of us don't want to be star-spangled in our gullets. It is like sending a civil servant to a man's house to see if he uses Worcester instead of Webster, and he immediately falls back on his dignity and braves upon his inalienable right to use both or either.

If there is one place left to us in our civilization where a man can, up to the present time, exercise the divine right of doing as he pleases, under law and good taste, it is in the theatre. It has no creed, no aim, no privileged class. Every man who buys a ticket to it carries with him the proud consciousness that he can like or dislike and nobody shall make him afraid.

All the synods and parliaments of the world cannot make him praise Mr. Irving or Mr. Barrett if he doesn't want to. He is a free man in the theatre that he is out of it, for the theatre invites the liberty of opinion of his audience, his royalties, his taste, his conviction and his imagination. It has no penalties if he does not, and it only rewards him with applause if he does.

It has grown with our composite growth in all directions. As we became cosmopolitan it added Italian opera, French opera, German opera. It built German theatres and played for it, the genius of Italy, France and Germany, and scooped Russia and Hungary for our delectation.

Management began to be international. We sent our entrepreneurs abroad. We exchanged what was best of our own for what was best in all the earth. A new reciprocity sprang up. New York was abroad of London, St. Petersburg, Paris, Berlin, in the world's concert movements, and was admitted into the chain of the grand tour.

At the supreme moment of this advance Mr. Louis Aldrich rose up. He protested. His main idea is a proud one, and it seems to be that America, being the youngest of the world, peering or exchanging nations and so far weak not having a great deal to exchange in the way of art, ought to be kept in that position protected by stringent law and protected against everything that isn't provincial.

Perhaps he is right. What business have foreigners to build cathedrals in a land of meeting houses, or drink Tokay and Yellow Seal while sweet cider and straw are neglected?

Let us protect the two pump.

I am more American than Mr. Louis Aldrich. I was born here of American parents. I am intensely, avowedly—Yankee. I love my country with a proud consciousness of her greatness and her superiority, but it is because she is great and strong and in many respects superior that I do not want her protected against that which is weaker or inferior, for I never heard, until Mr. Aldrich took the stump, of the strong appealing for protection against the weak.

New Canaan.

Mary Anderson's Shakespearean expatriation has not given much attention to The Woman's Tale. Some of the speeches, expressed all their Elizabethan earnestness, full on many of the most rare and noble words of the English language. It happens, moreover, that the majority of these lines are expressions to the development of plot and character, and could just as well be disposed with as not.

Two amusing incidents occurred at the London theatre on a recent Sunday night. As the second company had to wait off the stage, at the end of the play because the actors were not given an opportunity to play because the curtain would not go up.

Fredrick Vignier, of the Value Theatre, is happy over the arrival of a son.



FRED. LESLIE.

et into which he can take his commodities. Mr. Irving outgrew even London, and Mr. Daly outgrew New York. They cannot be made to see that because they have got a good thing they must be fenced in with it by law.

And here let me observe that whenever and wherever an avocation and an enterprise that lies half way in the domain of good taste, no less than half way in the industrial field, has been organized and worked on what may be called the line of local or national prejudice, it becomes ridiculous.

The Thurber opera scheme was a magnificent enlargement of the Clara Louise Kellogg Plymouth Rock, pumpkin pie, prohibitory, star-spangled æstheticism. It called itself "American." It aimed at the development and protection of what was American in music instead of trying to secure what was musical for America, and the moment it got upon its feet it sent abroad for its teachers, secured the

offered to fight the scheme immediately. Mr. Aldrich rushed up to Mr. Stanton to assure him that this law would not apply to opera.

Does Mr. Aldrich mean to say that if American actors have a right to be protected from foreign competition by law that American singers have not? Does this not look up if Mr. Aldrich, unable to take a statesmanlike view of the question, was simply trying to work class legislation in favor of one very small part of the community and to the disadvantage of another part?

To attempt to draw a statutory line in shutting out foreign competition, by making a distinction between vocal and dramatic workmen, and to say stars shall come and their supporters shall not, is to bar all those distinctively foreign organizations like the Meiningen company. It shuts out ballet troupes, because we have no school of ballet here. And this

aids to the actor, and to protect him as matter irrespective of his personal claims, and only because he is agglutinated, as it were, is opposed by the purpose and spirit of acting itself by public sentiment, by the conditions of the drama, by the free criticisms of the press, and by every consideration for the stage that is conservative and worthy.

The combined pressure of all these forces to against the weak and incompetent actor. He has to understand when he faces the public that if it does not like him it will not have him—that it will try to get rid of him. Christian forbearance, loving kindness, sympathy, misfortune and tender charity are out of the question when you come to the public claim to have something to give them and tell it give it to them. Your argument that it is their duty to their country to remain you in your incompetence will not avail. They simply will not have it.

ing" which "administers to all visiting attractions, Mrs. Langtry, for instance described by the *Times* as "a nebulous attraction"; a speech of theatrical grandeur into the resemblance of mimic splendor by the hundreds of courtly dresses built for her by Worth." Of her charms it says: "As a professional beauty she can lay on a claim for here are acres of possible glory on the Iowa prairie, and there can be seen every hour of the day without money and without tickets." The cable from this article is rounded up by the line

[illegible]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Professions of America.

Published every Thursday at 145 Fifth Avenue, corner of Twenty-Ninth Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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THE NEW YORK MIRROR.
EDITOR AND SOLE PROPRIETOR.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, DECEMBER 22, 1893.

*The New York Mirror has the Largest
Dramatic Circulation in America.

Always Advancing.

Early next month THE MIRROR will appear in a new and handsome dress of type which is being cast for it at the best type-foundry in this city. Everything will be bright, novel and elegant, from the title to the advertising pages.

Preparations have also been in progress for several weeks—as hinted at in our last issue—for the inauguration of several important improvements and innovations which will greatly enhance THE MIRROR's appearance and utility.

Among other things it may be mentioned incidentally that the size of the paper will be permanently enlarged to sixteen pages and some new and interesting dramatic departments will be added.

We have arranged to make these changes when the new type is ready to be delivered, which will be early next month.

THE MIRROR is not content with leading. It is so far ahead in circulation, advertising patronage, influence, decency and professional and public esteem that there is nothing else in sight.

To Correspondents.

Correspondents are notified that all letters for publication in THE MIRROR, for the week ending Dec. 29 and Jan. 5, must be mailed to reach this office not later than Monday morning, Dec. 24 and Jan. 1.

Protection for Our Actors.

Shall American actors be protected? That is the burning question which is in every professional's mouth, which is being widely discussed by the press and in which players are manifesting a lively interest.

THE MIRROR need not say that its support and sympathies are freely given to all movements having for their object the elevation of the stage or the betterment of the American actor's condition. But in this case, as in all others of vital importance, the subject requires careful deliberation, the closest scrutiny and a long look ahead at the probable results of the agitation which is deeply interesting every person concerned with the theatrical life of this country.

It must be seen that the suddenness with which this issue has come upon us and the avalanche of pros and cons it has brought down from every direction puts the matter, at the present writing, in a somewhat confused light, and which demands from those having the real welfare of our actors at heart, and at the same time desiring to uphold that which is right and best, the most earnest consideration and the gravest sense of responsibility.

From the inchoate mass of testimony already accumulated we will endeavor to fairly present the various phases of the question, confessing our inability to do it justice within the limited space at our disposal.

The question is two-sided.

The promoters and signers of the petition to Congress for the amendment of the Immigration Law of 1884 in such wise that none but "stars" may be permitted to come to this country from foreign lands under contract, are members of an order which is composed of reputable and representative American actors. Their effort has drawn forth the endorsement of so many of our professionals that it may already be said to voice the sentiment of a large number, if not a majority of native players.

Their position is comprised in the facts

that all other classes of wage-earners except actors are granted legislative protection against foreign competition and that the influx of English actors and companies menaces the prosperity of home talent and prevents a great many American citizens from securing employment. They assert that preparations are making for the importation of several English companies next season whose coming will further increase the hardships of our professionals. They demand relief in the form of the same prohibition which is maintained against all other kinds of contract labor, but they are willing that "stars" should be allowed to visit us, providing they engage their export here.

The press, both here and elsewhere, so far as we have been able to ascertain, is, with few exceptions, opposed to the proposed amendment. The newspapers, however, are always in sympathy with the playgoer rather than the player. Their conscientiousness are, perhaps naturally, little interested in the well-being of the actor, industrially considered. The press very generally take the ground that the movement is un-American and a blow at public freedom in amusements. They claim that with the people lies the choice: that they have a perfect right to patronize whatever actors or whatever performances they like, and that merit and not nationality is the real point at issue. They further hold that it is with the actor's work and not his personal prosperity that they have to do and that the deprivation to the American public in enjoyment and art education by the shutting out of aggregated imported talent would largely outweigh the gain to the American actor.

The movement has still other opponents in those that either through honest conviction or motives of business interest protest loudly against the proposed amendment. Some assert that it would work irreparable injury to our dramatic culture in restricting the opportunity for observation and comparison. Others state that the needs of a few hundreds of actors should not be weighed alongside the demands of thousands of theatre-goers. And yet others proclaim the enterprise as a scheme born of selfishness and incompetency. Among those found in the ranks of the opposition are managers whose field of operations is the importation of foreign attractions and those that profit by the rather limited reciprocity at present prevailing. Some actors—American actors—also take sides against the project on the grounds of fair-play and artistic policy.

That the movement has been instituted in a spirit of honesty and earnestness we do not doubt. Its promoters are fired by the laudable ambition to benefit the profession of this country. They do not take the stand that it is the outgrowth of English prejudice against American talent; they do not proclaim a campaign of spread-eagle belligerence; they simply demand the same rights and privileges that are accorded to other classes of American workmen.

The right of our actors to make this demand of our government cannot be gainsaid. If they are wage-earners, pure and simple, and class themselves among such, it is not only their right but their duty to ask for precisely the same protection which is given to the laborer and the artisan. And in all consistency the government cannot deny such protection to them.

If it is true that actors must consider the pecuniary as well as the artistic side of their calling, it is equally true that they are perfectly justified in attempting to secure to themselves all the benefits and advantages possible under our form of government.

It all depends upon the actors themselves and in what light they regard, or are compelled by circumstances to regard their vocation. If they view it as an art in whose temples they are votaries the very idea of employing legal protection certainly jars. If they hold it as a trade they should enjoy every advantage which the law extends to other trades. There is the whole matter in a nutshell.

The constitutionality of the Immigration Law is disputed by a large portion of our people, to whom it appears to be inconsistent with the sacred principles on which our nation was founded. But while it is in force actors, as wage-earners, have just as much claim to its protection as anybody else. A strong fight will have to be made on this point, but the agitating actors have plenty of pluck and energy, and the sinews of war are not lacking.

We shall recur to this discussion in our next issue. Meantime, since an exchange of opinions on both sides of the question is highly desirable, we shall be pleased to receive and publish the views of such

professionals as wish to express them in these columns.

Sic Semper Tyrannis

A weary little street Arab, we are told, found sleeping uneasily on a hard bench at the circus, declined to go and slumber peacefully at home, because "he had a season ticket." Very similar is the hard fate of the gilded swells at the Metropolitan. They are in a box in more senses than one. After paying the grievous assessment of the year, they find themselves burdened with a sort of melodious Frankenstein, who persistently sings, and—by implication at least—requires them to listen.

But they don't listen. In the presence of a performance which they presumably don't understand and palpably don't like, they cheerfully say to each other like the chorus in the Pirates, "Let's talk about the weather!" And talk they do, audibly, not to say uproariously, and doubtless with satisfaction, if not edification to themselves.

Down in the stalls, however, are a large number of simple-hearted folk who really wish to understand the text and get something like a connected impression from the music. But by a simple law of acoustics a gentle giggle from Mile. Bouton de Rose at twenty feet distance, makes more noise than a roar from Fischer or Galassi at one hundred.

By an equally simple law of psychology it is difficult, at least, to listen to Rose and Fischer in what philosophers call one and the same act of cognition. Yet Fischer is what the *maître d'hôtel* has paid for. So it has come to pass that the simple folk aforesaid have come to view certain of these gossip-shops—particularly one or two on the left side, first tier—with dread and disgust, as public nuisances.

Sundry drastic efforts have been made to abate the nuisance. Not infrequently the parquette grows sibilant with angry hisses, and on one or two occasions the placid orbit of some of these heavenly bodies has been disturbed by direct appeals more energetic than pleasant. It is hard to foresee where the trouble will end. Public indignation waxes hot, not merely at the specific interruption, but at the cool assurance and discourtesy it implies. Even the meekest of men would rather be injured than insulted. It is hard, at the best, to pardon the noble four hundred their wealth and splendor. The toiling proletariat who plods off from the opera in gaiters and waterproof, very naturally feels a dull glow of envy, malice and all uncharitableness towards Mrs. Croesus in swan-down cloak and diamonds rolling homeward in her carriage. And all these evil passions turn the fiercer from his conviction that the box-holder is sitting not merely above him, but on him.

Decidedly, there is danger in the premises. No one knows to what lengths popular indignation, under due exasperation, might lead. It is no relief that the rage of the populace during the French Revolution, was envenomed by the scornful arrogance of its exercise. The philosophical observer will tremble lest some such swift and sudden vengeance should overtake the smiling deities who sit superior, chatting in careless security, like the Tennysonian gods.

While their bolts are hurled—at the suffering ears of their humble subjects below. If such shocking eventuality should ever arise it will be an awful day for dudes. The horny-handed son of toil in the stalls is, in the average, bigger than the gilded youth up-stairs, and decidedly more numerous.

What a fearful thing it would be if such a popular uprising should some day repeat within the Metropolitan walls the horrors of the Conciergerie or the Commune! How ghastly, yet how just, a retribution would it be to see a neat portable guillotine set up in Thirty-ninth Street, while the infuriated *non-culottes*, after dining on toasted aristocrats' tongues, should march to the opera, like Croesus entering Capua, through an avenue of crucified dandies and debutantes, and the curtain should rise on a stage fringed with the heads of the Duchesse de la Haute Banque and the Contessina di Strada Ferrata, impaled on pikes, in assorted sizes!

Professional Sycophants.

It seems about time for the aborigines to assert their self respect by taking notice of and abating an abuse which has become intolerable, virtually compelling journalists and managers to accept certain theatrical aspirants at their own valuation.

It also coerces audiences and compels them to be sponsors in advance and dictates to the crowd concurrence and

approval of productions and performers before they have acquired any personal knowledge of them.

We refer to the dull interviews and gang-plank chatter by which intending purveyors of amusement proclaim in glowing lines their joy at the sight of the land, their love of America, their longing to meet their American friends, and their spasmodic emotions at the prospect of appearing before the dear American audiences.

By virtue of these pronouncements they seem to dedicate themselves to America and devote their whole honest hearts to its promotion and welfare.

Meanwhile they cast an eye upon the biggest of their trunks, which contains a full assortment and variety of English plays, French translations and German adaptations, with which they propose to fill every professional hour of their stay in the country.

There may be also a canvas-covered casket on which they bestow a smiling glance in prospect of the Yankee greenbacks which it is destined to hold.

What evidence have we on record that any of these leading artists have ever lifted finger to advance the American drama and to authenticate their puffery of good will and beneficial purpose upon the land on which they have just set their foot and land so much?

Away with it! Show us a tragedy, a comedy, a farce the growth of the country and the offspring of an American collaborator which addresses itself to the pride and patriotism of our home authors and managers. Let there be an end to these blatant eulogies from incoming raiders of our treasury, and show us what you are here for us as regards American interests.

Personal.

MANTILL.—Robert Mantell resumes his tour at Buffalo next Monday.

MERVILLE.—Lena Merville joins Natural Gas company this week.

ELLISER.—Ella Elliser will probably add Felix to her repertoire shortly.

MAYER.—Annie Mayer has been engaged as leading lady with the Florians.

TEMPLETON.—Fay Templeton sailed for Europe Saturday on *La Normandie*.

HAWORTH.—Joseph Haworth has been engaged by Harry Miner to play the title role in *Paul Kester*.

COTTER.—Frank G. Cotter, who is well known as an able and energetic theatrical man, has taken the management of Mile. Rhea.

PENFIELD.—Mary Ada Penfield joined Heron's Hearts of Oak company in Buffalo, recently, to play the leading female role.

COHEN.—Sally Cohen, the well-known author, will join Warrington's Shipped by the Light of the Moon on Christmas day.

HOLLYWOOD.—Mrs. Fannie Hollywood, mother of the clever children known as the Hollywood Family, is lying seriously ill at her home in this city.

EDMONDS.—Mr. and Mrs. Charles Edmonds, who have been connected with the California stage for many years, arrived in this city from San Francisco last week.

HANLEY.—Mart Hanley made a flying trip to Chicago this week, for the purpose of securing a theatre for the stay of Harrigan's company in that city next Summer.

PIXLEY.—Annie Pixley is at the Westminster Hotel and is not playing this week in order to get a needed rest prior to her engagement at the Star, which begins next Monday.

FRENCH.—Eva French, who will be remembered as a child actress, will appear in recitations in the popular Sunday evening concert to be given at Jacob's theatre in this city.

TURKEY.—H. R. Jacobs has given general orders to the managers of all his houses to furnish to all in his employ as a Christmas gift a turkey, weighing not less than ten pounds. Between two and four turkeys will be required.

DOWLING.—Robert Dowling is said to have been received with ovations in the large Northwestern cities. He opened a two night engagement in Duluth recently to great success and his reception there was a remarkable one.

FAVERHAM.—William Faverham, who has thus far won considerable praise for his work as leading man of the Minnie Madden company, has signed with Arthur Miller, manager of that organization, to continue with the well-known star next season and to appear in her new productions.

HOWARD.—Bronson Howard has had numerous offers for the United States rights to produce *Shenandoah*, but he has positively decided that the play shall not be produced in this city until next season. The piece continues to such big business at the Boston Museum that the production of *Sweet Lavender* there has been postponed.

SOTHERN.—E. H. Southern played to over \$6,000 at the National Theatre, Washington, last week. On Monday night he opened in Indianapolis. Christmas week will be played in St. Louis, and then Mr. Southern goes to Chicago, where he opens at Hotely's Theatre for two weeks. Lord Chumley will be pro-

duced in Chicago exactly as it was presented at the Lyceum Theatre.

Sold Pasha Coming.

Richard Stahl's opera *Sold Pasha* closed its run of twelve weeks at the Tivoli Opera House, San Francisco, on the 18th inst. to standing room only. *Sold Pasha* did the biggest business ever done at the Tivoli Opera House, and would have continued its run there, but it had to be taken off to prepare for its coming East. Mr. Stahl's music in the opera is an unequalled success, and the songs and libretto are bright and attractive. The opera will open at the Grand Opera House, Philadelphia, Jan. 14, for a run of four weeks, after which it will come to New York. Fully \$20,000 have been expended on its production here, and over 150 people will be engaged in its presentation. All the scenery is new, and the appointments and equipments for its production are complete. Richard Stahl is conductor, the Krelling Brothers proprietors and W. A. Thompson manager. The following are the principals of the company: Helen Diagon, Carrie Godfrey, Annie Lamade, Marie Vane, Kate Levinge, Arthur Mesmer, Joseph Greenfelder, Stanley Felch, Edward Stevens and E. S. Grant.

Letters to the Editor.

A DENIAL BY MR. MACKAYE.

Boston, Dec. 27, 1893.

Editor New York Mirror:—Dear Sir: My attention has just been called to an article in THE MIRROR of the 18th inst. accusing me of a slighting reference to Edwin Booth in my address at the meeting of the movement created by the friends of John McCullough, and claiming that this article for attack was made from the petty motive of personal hatred. I beg, in justice to me, that you will spare me space for my reply in your journal as conspicuous as that accorded by this weekly to the unjust attack upon my character as a gentleman.

I rarely notice the many false statements that appear concerning me from time to time, but this one is so serious, and accuses me such an atrocious crime upon good taste that, for the sake of the few friends I have, I take the trouble to deny it.

There is not one word of truth in the statement. I made no reference to Mr. Booth nor to the letter he was reported to have written. Neither have I the least personal hatred for that gentleman.

I confess that when I was accused, during a private conversation, that Mr. Booth had written a letter to an association of choruses expressing contempt for the profession to which he belonged, I was surprised and indignant at such a possibility. This expression was not born of any hatred for Mr. Booth, but of regard for a profession, which, like all others, is often assailed by the unworthy, but which nevertheless, when true to its own best instinct, is the most humane and enlightening of all the professions that minister to the needs of civilization.

The false statement regarding my own conduct has one redeeming feature, however, it vindicates Mr. Booth, and if that actor, of whom his profession is so proud, and only what you publish, every decent man in the theatre will applaud him. Good and bad things are said of him from the stage, as from the forum, so it is not strange if the public would condemn the bad and encourage the good each of these institutions would more fully fulfill its true function.

If the theatre is to be dignified simply because some of the time-servers and money-changers who may have possession of it, disown it by pandering to the degraded taste of the crowd, then all the other institutions to which I refer, are entitled to regard, if not greater, contempt. Respectfully, EDWARD MACKAYE.

A CARD FROM MR. JACOBI.

New York, Dec. 27, 1893.

Editor New York Mirror:—Dear Sir:—Allow me to say in your valuable paper to contradict the statement of Harry W. Seaman which was published last week. For the benefit of the managers of the amusement profession I deem it my duty to inform them that I was compelled to take him from the management of my Hoboken Theatre for certain actions detrimental to the good and welfare of the house. I did not ask him the position of traveling representative, nor did I give him time for reflection on my action. What I did offer Mr. Seaman was the advance of my New York company after his earnest solicitation for the position.

It is hardly necessary for me to state that I require no general manager for my circuit, as I will continue to fill the office myself in the future as I have in the past. Respectfully yours, H. R. JACOBI.

MR. FITOU WILL DO THE REHEARSING.

New York, Dec. 22, 1893.

Editor New York Mirror:—Dear Sir:—I see in your issue of yesterday that "Dana" Boucicault has consented to direct the rehearsals of *Jump and Toss* in a new play, *My Aunts*, etc., etc. I believe that Mr. Boucicault did make such an offer to Mr. Townsend, and he wrote me on the matter, and I respectfully declined Mr. Boucicault's offer. I had out all the stage business for this play since I, and have already conducted the rehearsals, and the play will be produced under my management and personal supervision as all my other productions have been. I require no assistance from Mr. Boucicault or anyone else in staging any of my productions. Oblige me by publishing this. Yours truly, AUGUSTUS FITOU.

HAS LEFT THE CIRCUS.

New York, Dec. 19.

Editor New York Mirror:—Dear Sir:—I have for some time past been employed in the office of a certain circus of this city, but I wish the privilege of giving notice that I have left it of my own accord. I deem it necessary to print this fact in order to vindicate my own character. Respectfully yours, GEORGE MACAW.

Comment.

KANSAS CITY, Dec. 22, 1893.

Allow a word of commendation for the course THE MIRROR is pursuing. The articles of Howard and Nyn Criddle are most timely. Especially is Howard striking at one of the greatest abuses of to-day. Heaven knows, if our profession is ever to rise out of the trivialities of personality and scandals and rottenness and general confusion, these articles will be a means to the end. Miss Criddle is right. The stage and not necessarily have a sweeping influence upon its rank and file. Indeed, it should be the opposite. And only such a course as you are pursuing will purge and broaden the entire class.

HENRY DICKSON.

As one interested in theatricals and everything pertaining to the dramatic world I cannot refrain from expressing to you my appreciation of your labor in presenting to the admirers of the stage a journal devoid of all the "lead" and flimsy news so soon eating to the earnest player and the intelligent playgoer. Certain choice dramatic sheets published in New York might be fittingly classed as the representations of scurrility and ill-f. While your admirable MIRROR is recognized as the organ of all that is meritorious and aspiring in theatrical journalism, I hope that it may long continue to occupy the place its excellence deserves.

M. J.

PAULING, O., Dec. 14, 1893.

The arrival of your valuable paper is always hailed with delight by all of our company.

GEORGE O. DENTON.

JAMESTOWN, N. Y., Dec. 14, 1893.

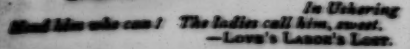
"Polly's" articles are splendid. Good advice for old actors as well as young.

I. P. CLARK, Ullie Altherston Co.

WELLSVILLE, O., Dec. 13, 1893.

We regard THE MIRROR as the standard and eagerly await its coming every week. WARD AND HARTLTON, Managers Cooper Opera House.

THE MIRROR is the leading theatrical paper. —TENNIS, Glasgow.



Kajanka's Tour Next Season.

In fact there will be nothing seen in connection with the enterprise that will not be new and novel. We are to have imported specialties, original tricks, and the costumes are also being designed abroad. With the people that will be necessary for the production of the

In the Courts.

THE MATHER-HILL CASE

THE REFEREE'S REPORT FILED.

Death of Lyman Fiske

A Practical Artistic Protest.

At the present hour, with one or two exceptions, the sole idea of managers is to get the cheapest-possible scenery with "plenty of bright colors." As a consequence the principles of art are being elbowed out and the best actors disheartened.

James Wainwright Company Resting.

Gossip of the Town.

Manager of the Florence.

ries a flooring for the stage and also the necessary scenery. This is his sixth year with the Equecurriculum. The entertainment lasts two and a half hours, and it is claimed to be the most novel and interesting of the kind now travelling, and is patronized largely by ladies and children. A mounted military band accompanies the Equecurriculum.

Telegraphic News.

The Mirror's Birthday Number.

A GOOD DRAMATIC PA

THE FIRST DECADE

Grand Rapids (Mich.) Telegram-Herald.
This week's New York Mirror is a double number and commemorates the tenth anniversary of the paper's existence by printing a review of its history together with pictures of the staff. Editor Fisher's picture is issued as a supplement. The Mirror leads as a dramatic paper.

A CREDITABLE RECORD.

SUMPTUOUS EXTRA NUMBER.

WE BLUSH.
St. Louis, Mo., June 10, 1892.

Lockport (N.Y.) Daily Journal.

Tyler Correspondent New York Herald
